

RISKING THEIR LIVES IS JUST PART OF THE DAY'S WORK

How the Daredevils of the Movies Answer the Demand of the Directors for Realism

Reckless Courage Must Be a Part of the Equipment of Film Star of To-day

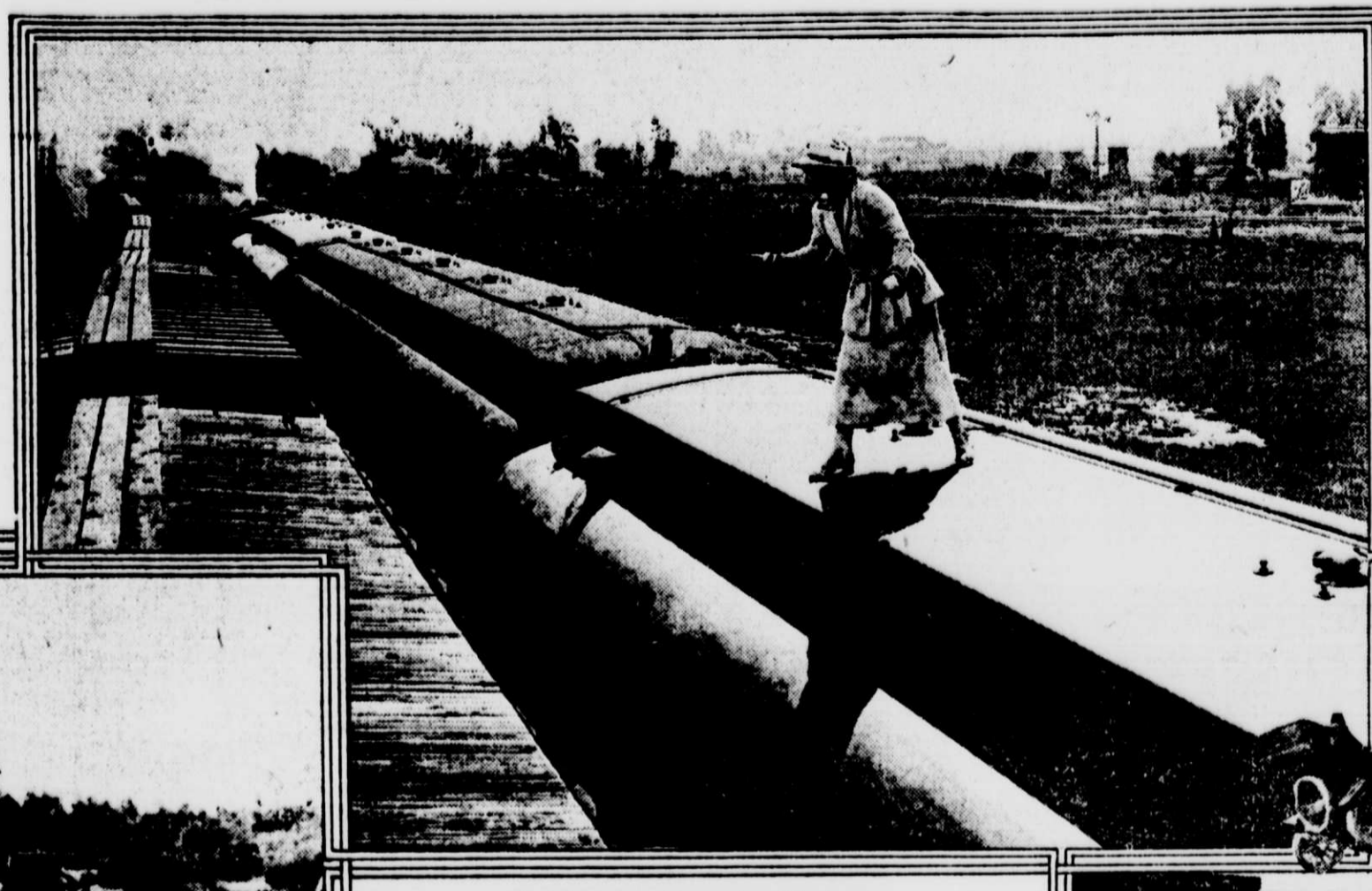
ONE way of earning a living is by jumping from one speeding train to another; by riding motorcycles off open drawbridges; by running pell-mell over moving freight trains, only to clutch an overhead cable and to hang suspended in mid-air; by grappling with an infuriated man in the cab of an onrushing locomotive, and in a hundred ways risking life and limb. This is what scores of motion picture actresses and actors do every day with hardly the wink of an eyelash in the performance of the stunts.

It is all in answer to the cry for realism in the movies which has recently been raised by directors. Realism is now a watchword. Above all the productions must be realistic.

camera man began "shooting" the scene while the gallant hero with a stout rope lassoed her. It required all his strength to drag her from the sands which were engulfing her. When on solid ground again Miss Swayne with a tremulous voice said:

"I suppose on the screen that will look easy, but I don't care to try it over again."

Wide publicity was once given to a stunt picture in which a trained acrobat jumped a horse from a hilltop into a chasm, inflicting injuries upon himself and the animal and getting into trouble with the humane society officials. This man was not a regular member of the picture company, but was engaged at a big price to perform the daring act.



It takes nerve to make this jump.

Saved from a runaway train by the hero and a handy cable.

The director argues that the public has become tired of tame dramas and "mechanical" feats that make ordinary scenes appear hazardous. The desire for realism may be all right for the public and the director, but it is hard on the performers.

Patrons of the pictures are so familiar with scenes depicting rough riding, descending of mountain sides on horseback and leaps from cliffs in which the rider falls clear of the mount and in other ways flirts with death that they never stop to think of the real danger incurred by those actors who dare so much for the silent drama. Of course there are certain pictures in which the danger is faked. But those pictures are almost equally balanced by the kind which depict a real danger encountered to accomplish the desired result.

Anna Little of the American-Mutual company had a somewhat similar experience, although part of it was not done intentionally. Under the direction of Frank Borzage, a glutton for realism, Miss Little was to slide down the side of a cliff some seventy feet high on horseback to escape a band of Indians in pursuit. The ride called for a skilled equestrian, unflinching courage and a sure footed horse. It was impossible to rehearse the scene because the director knew that after having gone through it once neither Miss Little nor the horse could be persuaded to repeat the action.

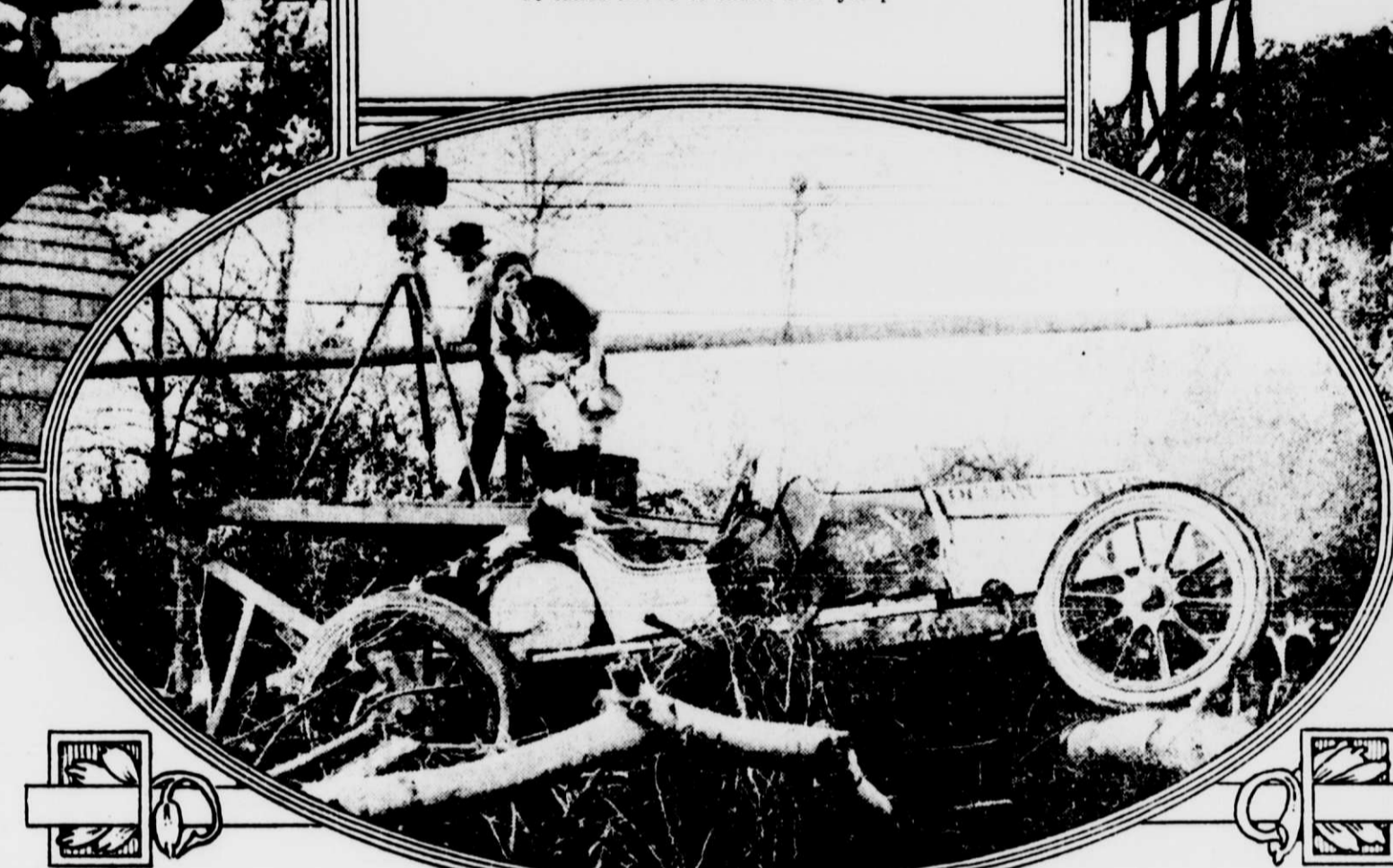
This scene was to be the big thrill in the picture. Much care was taken in preparing it. Three camera men were stationed to catch the slide from three different angles, thus insuring a good picture from at least one of the machines.

Central instructions had been given the actress and she started on the slide. At first the horse hesitated, but urged on he braced his forefeet and prepared to reach the bottom in safety. Everything moved swiftly, the camera men ground their machines, and the director shouted encouragement through his megaphone. But about twenty feet from the bottom the horse caught his foot in a rock fissure, stumbled and hurled Miss Little over his head. She flew through the air head-first, landing in a clump of mesquite bushes more than ten yards away.

Spectators rushed to her side, expecting to find her either dead or seriously injured, but aside from the shock and a number of scratches she escaped unharmed. The dumb actor in the scene was less fortunate, suffering two broken legs, and had to be shot.

This untoward incident in making the scene caused a complete revision of the scenario.

Miss Gertrude McCoy is known as another daredevil of the screen. She gives a good account of herself in every branch of athletics, besides being a skillful driver of a motor car. Miss McCoy drives her own machine and has used it to advantage in many of the pictures in which she is starred. Her most recent exploits have been in connection with what is known in the movie vernacular as "water stuff." Strange as it may seem, the stunts in her latest picture do not show up with the same dangerous thrills that really characterized their making. This is often the case in motion pictures, what looks hard is often easy and the seemingly simple feat may actually have endangered the player's life.



Anita King snapped after a 35 foot jump in an auto.

A "water stuff" picture which at most put Miss McCoy's life in jeopardy was taken for "The Isle of Love" and was made near Jacksonville, Fla. In one of the early scenes of the photoplay the star visits to the temptation to go bathing in a pool upon a rocky bit of coast. The shore at the point where the picture was taken happened to be made up of myriads of shells and pebbles compressed into a crumbling jagged formation. The water, moreover, was far more shallow than Miss McCoy suspected.

Despite the warning of her director, Edwin Middleton, she jumped boldly into the water, cutting her feet, ankles and legs severely. She was too good a picture player, however, to stop while the camera was grinding. Although suffering from a number of extremely painful cuts she bravely finished the scene. This episode, which certainly was not down on the programme, had her up for nearly a week.

Another of her exploits in "The Isle of Love" was to dive into the ocean from the deck of a big coasting passenger ship, the Miami. The vessel had been chartered by the picture company to represent a liner which in the picture burns in mid-ocean. Miss McCoy, the heroine, was required to dive into the water from an upper deck and later to be rescued by the man who loves her. The feat was dangerous in the extreme, to say nothing of the sharks which lurked in the vicinity, but Miss McCoy, who is an expert swimmer, accomplished it successfully.

As the final "punch" of "Lost in the Everglades," which is part of "Gloria's Romance," the film serial in which Anita King is appearing, a perfectly good seven passenger automobile is driven straight into the Atlantic ocean off Palm Beach, Fla. This may be termed recklessness or pure extravagance according to one's point of view. Needless to say the damage done to the car by its immersion in the salt sea water was considerable.

To prove that the film manufacturers aren't the only people who can be reckless, Miss Burke wore a Lucile dress which had been specially designed for her use in the picture, and utterly regardless of the certain ruin of the frock she hopped out of the

runaway auto, as it cleared the first line of breakers, found herself up to her knees in the surf, laughed gayly and then waded ashore.

The hard hearted scenario writer had next provided that Miss Burke in her role of Gloria should wander about for hours in the dense jungle of the Florida Everglades. When that Lucile frock came out of its bath in the Atlantic it might have been possible to salvage at least a part of it with care, but after Miss Burke had tramped through half a mile or so of sword grass and rushes in the Everglades the rents, long rips and ragged tears so damaged it that Lucile herself couldn't have recognized it. But a triumph of realism had been obtained, so who cares?

Down a sloping piece of ground approaching the jumping off place Miss King came, with lightning speed in her little machine and took the leap while the cameras clicked. She landed without serious mishap in the pile of brush and beyond a severe shaking up and a few bruises was none the worse for her experience.

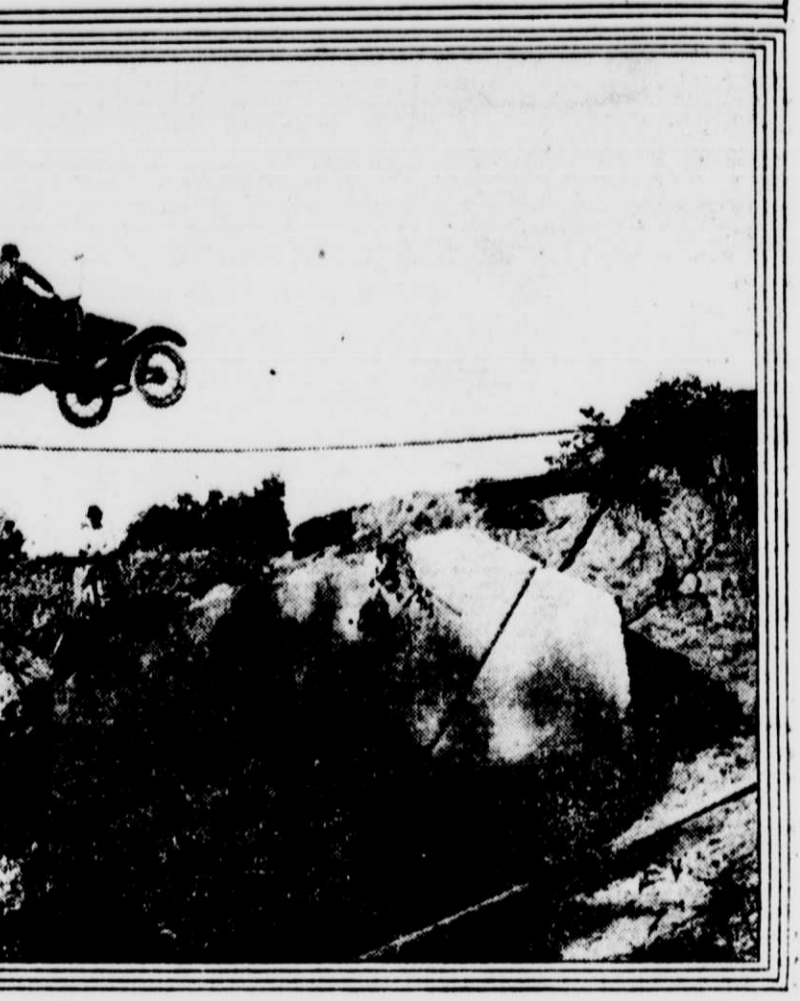
"It's the hits and its connected with such stunts as these," she remarked later, "that make the dangers undergone really greater than they seem to be. If something had gone wrong there might have been a very different story to tell. But—here the fun comes in—I suppose it's all in the day's work, so I have nothing to complain of." She concluded with a laugh. The dangers have also to be faced by

runaway auto, as it cleared the first line of breakers, found herself up to her knees in the surf, laughed gayly and then waded ashore.

The hard hearted scenario writer had next provided that Miss Burke in her role of Gloria should wander about for hours in the dense jungle of the Florida Everglades. When that Lucile frock came out of its bath in the Atlantic it might have been possible to salvage at least a part of it with care, but after Miss Burke had tramped through half a mile or so of sword grass and rushes in the Everglades the rents, long rips and ragged tears so damaged it that Lucile herself couldn't have recognized it. But a triumph of realism had been obtained, so who cares?

Down a sloping piece of ground approaching the jumping off place Miss King came, with lightning speed in her little machine and took the leap while the cameras clicked. She landed without serious mishap in the pile of brush and beyond a severe shaking up and a few bruises was none the worse for her experience.

"It's the hits and its connected with such stunts as these," she remarked later, "that make the dangers undergone really greater than they seem to be. If something had gone wrong there might have been a very different story to tell. But—here the fun comes in—I suppose it's all in the day's work, so I have nothing to complain of." She concluded with a laugh. The dangers have also to be faced by



Hurdling space in an auto.

An experience which took considerable courage was undergone by Anita King, the Lasky star, in the picture entitled "The Race." The picture was designed to depict a cross-country journey from San Francisco to New York. At one point in order to escape from her pursuers Miss King was obliged to take a daring jump in the machine over a chasm.

In order to eliminate as much danger as possible the scene was carefully staged beforehand, that is, everything was simplified. A sloping platform was erected at the place where the leap was to be made and well enforced. Across the ditch some thirty or forty feet away a pile of brushwood had been placed to break the fall as the car landed.

the camera man. An example is the recent experience of a news column man in Mexico. A Mutual Weekly representative hearing that Villalobos was being brought to Chihuahua for identification hurried north.

"From the time I crossed the border until I returned," he said, "I was obliged to take a constant target for Mexican abuse. It was not until I reached Chihuahua, however, that any physical violence was offered. Then there was a demonstration in the market place despite the fact that I was under the protection of a Mexican army officer. Shots were fired at me and I was glad to get back to the good old U. S. A. with a whole skin, but I got some pretty good pictures after all."

QUAINT BIT OF ADVERTISING

THE quaintest bit of municipal advertising ever received at the New York Public Library, which gets circulars and posters from all over the world, is now on exhibition in the documents and chart of the London theatre executed by MacDonald Gill for the Underground Railway Company of London and printed by the Westminster Press.

The scheme of the chart is that of a map of London, but instead of streets and squares it shows the names of all the theatres shown on the streets on which they stand. The bottom border is a complete depiction of a busy orchestra whose actors are seriously upset by clowning timidity over the footlights into the music.

In the lower right hand corner of the chart are the highly conventional waves of ancient cartographers with a salmon riding at anchor upon them. The chart is mounted on the right hand side of an album, a significant back of the Gaiety Theatre, the whimsical inspiration.

"By paying up your pennies you may go about your business in trains, electric trams and motor cars, but in this largest of all theatres, Great London by the Thames."

See, as the scholar would say, for the more recent than this map of the world in 1915, make it highly probable that New York and Great London by the Thames is the largest of all cities.

Here and there through the quaintly moonlit streets are scattered little figures of men and women sitting or doing amusing things. A Zepplin is passing over London, the Fields and a yellow lightning bolt of electricity. "What about the crowd? Well, he couldn't have minded the artist's friendly dig or the chart would not be here in New York."

The Zepplin has just dropped a letter in the square below, with the result that a fire bonfire is blazing brightly on the ground. A Londoner is depicted gratefully warming his hands over the fire and murmuring, "What a cold night, too!"

Outside St. George's Barnack, a recruiting officer is taking measures and assuring his subject of the kind of a chap he would get. The next one is a Londoner, who is as yet unmounted in Leicester Square. The pedestal is inscribed "B. B. S."

Some of the other jokes are rather unimpeachably Londonish, and not up to the standard of these things. For example, a taxicab is running over a man on Regent street, and the victim is a "Peculiarly French and the victim explains: 'My name is Smith, but my car is not. It's a French car, and the other folks make more ready comprehension of the remark of a fellow staggering along up Regent Square. He is saying to himself, 'doubtless with a delectable head-shake, 'It's a bit thick!'

PLANNING MOTION PICTURE PLAYS FOR CHILDREN

By MARY GRAY PECK.

I NEVER knew more than one man who said he "would like to wipe the movies off the earth," and he was carried away by his emotions at making a speech to the Drama League. The rest of the race welcome them more or less.

Chapman is what started the movie on their triumphant career. They began at the bottom, and it is still only in the largest cities that you can part with more than 15 cents admission, while a dime is the popular fee.

As long as a movie ticket stays around the price of a drink or a bag of tobacco the saloon and the tobacco trust will have a worse enemy than the W. C. T. U. or the Anti-Cigarette League to fight. For here is a clear case of evolution. In the case of a drink or smoke we have the primordial call of the body for exhilaration. In the case of the movie the call is translated into the next higher terms, offers the same super-dread, enough feeling to the emotions through the mental avenue that the drink does through the physical. The movie is not refined away from the primitive. They attract the child, the burglar, the hangman, the czar and the cannibal. They attract also our most specialized, and since he liked detective stories, doubtless they would have attracted Charles Darwin.

Everybody concedes that a cheap amusement which is in line with nature's tendency away from absorption with the physical appetite is a necessity. Everybody concedes that it is better for a man to take his family to the movies than it is for him to go alone to other places for entertainment.

Almost everybody concedes that the movies are the most civilizing agency we have had since the invention of printing. For the movies have brought mental relief and happiness to the poor. Up to now nine-tenths of the race have had very little to spend on happiness, except the kind which is too advanced for most of us really to crave, namely, self-sacrifice. To these nine-tenths the movies are an incalculable boon.

The Real Censorship of Demand May Create for the Little Folks a Special Screen Drama Which Will Be Worth While

It is inevitable that an art so universal in its appeal, so accessible to the least well-to-do, so close to life, must develop in a course parallel with democracy. Already it is one of the great social forces, and there is no limit to what it may become if it grows naturally as it has hitherto. To those who disapprove of some of the features of the movies, who want them to be "educational," "moral," "non-sensational," in short something to which the refined mother can conscientiously send her little girl once a month, let it be said in all gentleness that moving pictures were not designed exclusively for little girls or even little boys. No art is juvenile. All arts are educational and moral in direct proportion to their contact with normal life.

Motion drama is pre-eminently the art of common manhood and womanhood, with all the defects and all the greatness of common crowds. It presents the kind of comedy refined mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."

It has these characteristics because the people who support it like slapstick comedy, young lovers, primitive mothers don't like. Its romance is the love of the hero of twenty-three for the heroine of twenty. Its tragedy is the kind sacred to melodrama from the days of Sophocles to the "Pard we celebrate."